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SITTING POSITIONS



Easy sitting style

The religious performers generally play on Harmonium in Squatted position i.e. sitting with legs rolled round as shown in the picture. The Harmonium is placed in front close to the right knee. This style is also called Easy sitting.



Music performance style

The musical performers generally sit by keeping the legs bent backward or sitting with legs rolled round. The instrument is placed on the left thigh touching the ground near the right knee.

Family members play music for fun



Music is the most suitable means of recreation and fun. In this type of recreation the whole of the family members can play any of the instruments. Music gives us both recreation as well as devotion to god.

Teaching harmonium to lovely Children



Ladies play the most important role in training their young ones. They can teach them easily in side of the house. They should first of all teach the child the tuning of voice according to notes and make them put their fingers on the key by themselves.

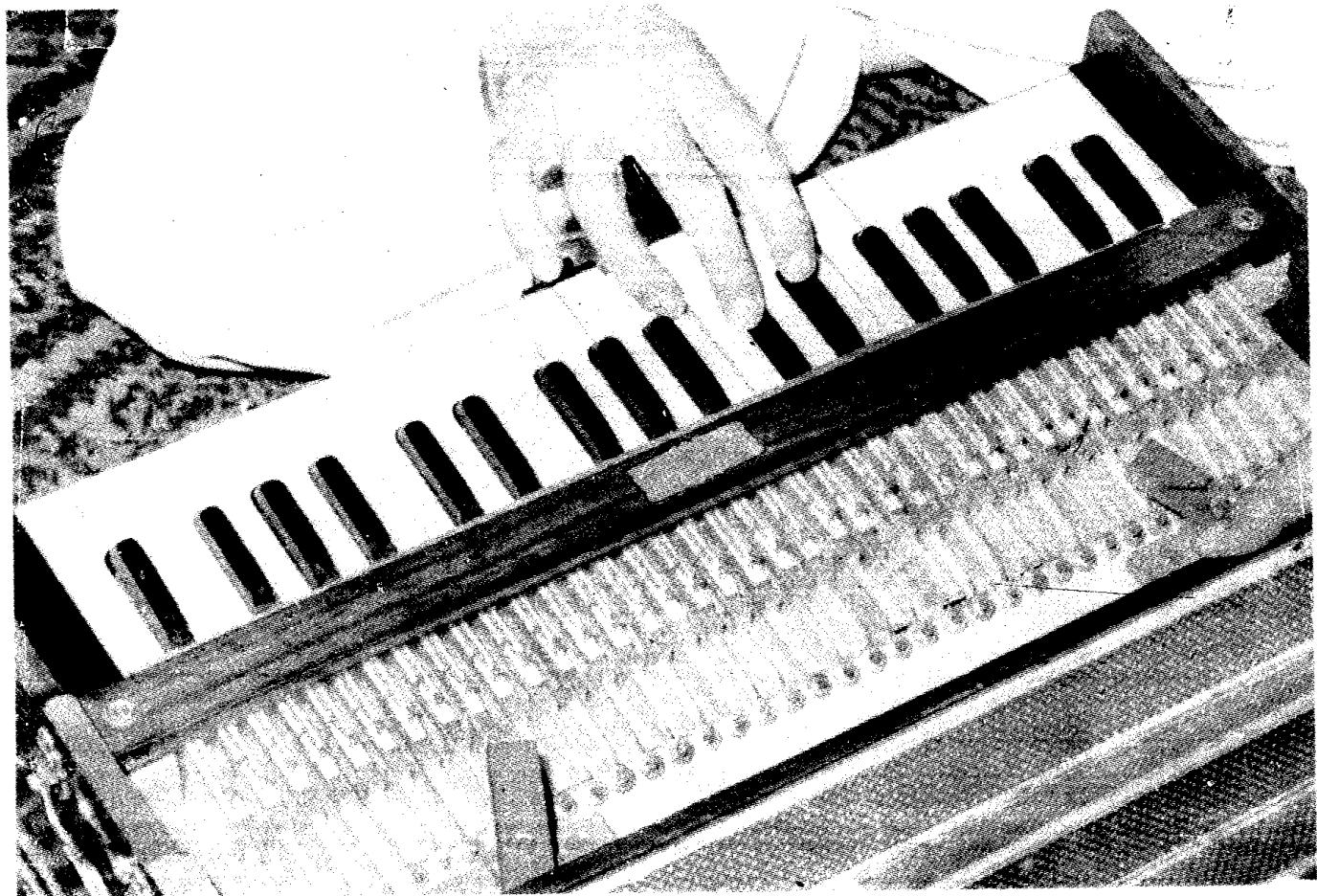
Handling of Harmonium

- (i) Remove the cover of the Harmonium.
- (ii) Open the bellows.
- (iii) Pull out the two front stops.
- (iv) Put the fingers on the keys before blowing air through bellows.
- (v) In the playing of Harmonium, the left hand is used to press the bellows while the right hand fingers to press the keys. The four fingers of left hand should remain on the slit of bellows and the thumb on the slit of box of Harmonium towards inside. By doing so the pressure on the bellows remains balanced and exerts correct pressure. At the time of using right hand fingers the arm should remain parallel to the keys of Harmonium and the elbow should not rest on any part of the body. The resting of elbow on any part of the body produces obstacle in free movement of fingers.

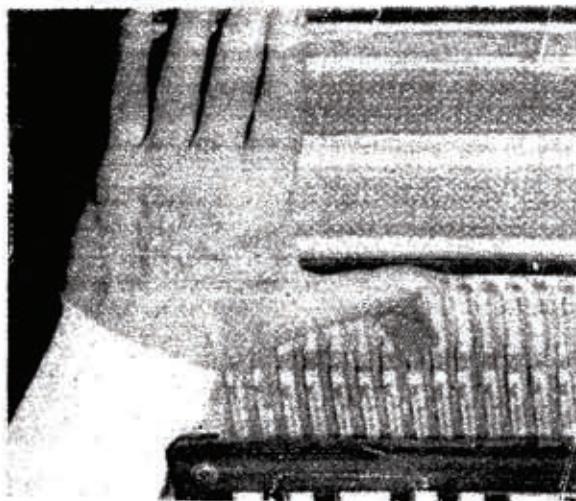


Movement of Fingers

- (i) Do not put fingers in straight position on the keys. The straight fingers cannot press the keys swiftly. It may effect the free movement of fingers. So, keep the fingers in semicircular bent state.
- (ii) At the time of movement of fingers on Harmonium, they should not cross over one another. It may put obstacle in playing.
- (iii) The first, second and third fingers are generally used in playing Harmonium. The fourth finger may also be used when required. The fingers can be used both on black and white keys.
- (iv) Do not press the keys heavily. The heavy pressure over the keys may cause inner slit to produce unnatural sound.♦
- (v) The use of thumb should be restricted to white keys only. It is not to be used for pressing the black keys.



Using of Bellows

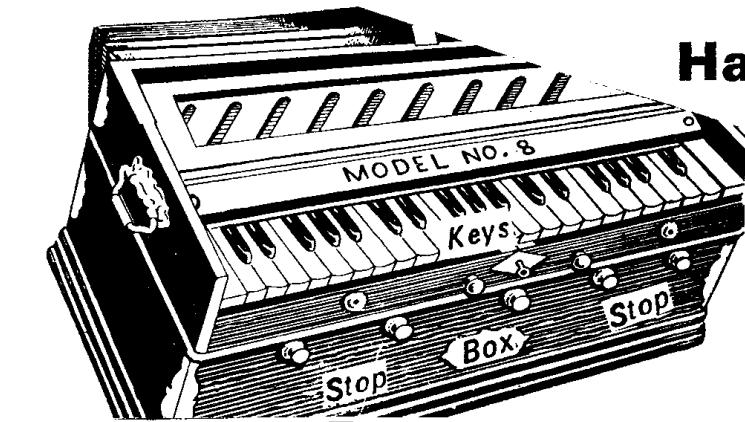


- (i) On blowing air through the bellows without putting fingers on keys pressure is exerted over the reeds and it may spoil the tune.
- (ii) Blow air in to the bellows by slight movement of left hand. If greater pressure is exerted over the bellows, the sound is produced on high pitch and that high sound may cover the tune of the singer.
- (iii) The melodious sound of Harmonium depends upon the pressure of left hand on the bellows. If it is pressed with balanced high or low according to the tune of the song, the sound produced will be sweet.
- (iv) Do not blow air through the bellows without opening the stops. On blowing air without opening the stops the pressure of air in side the inner bellows grows high may lead to explodes of inner bellows.
- (v) Remove the air of the bellows by pressing the keys before closing it. Close the stops after closing the bellows.

Safety of Harmonium

- (i) The Harmonium should not be kept in a damp place. It may loose the joints of the bellows.
- (ii) It should be saved from high temperature and other sources of heat. This condition spoils the polish and colour of the instrument and further the reed board.
- (iii) Never put fingers into the holes made in the slits in which valve is fitted. This may loose pressure of air.
- (iv) Apply some paper or cloth in the inner side of the box in which the harmonium is to be kept so that it may not be eaten up by germs and insects.
- (v) Save the Harmonium from mice etc. So, do not keep the Harmonium uncovered in open place.

Harmonium and its parts



Box—The body of harmonium is like a box fitted with wooden plate at the back side for bellows.

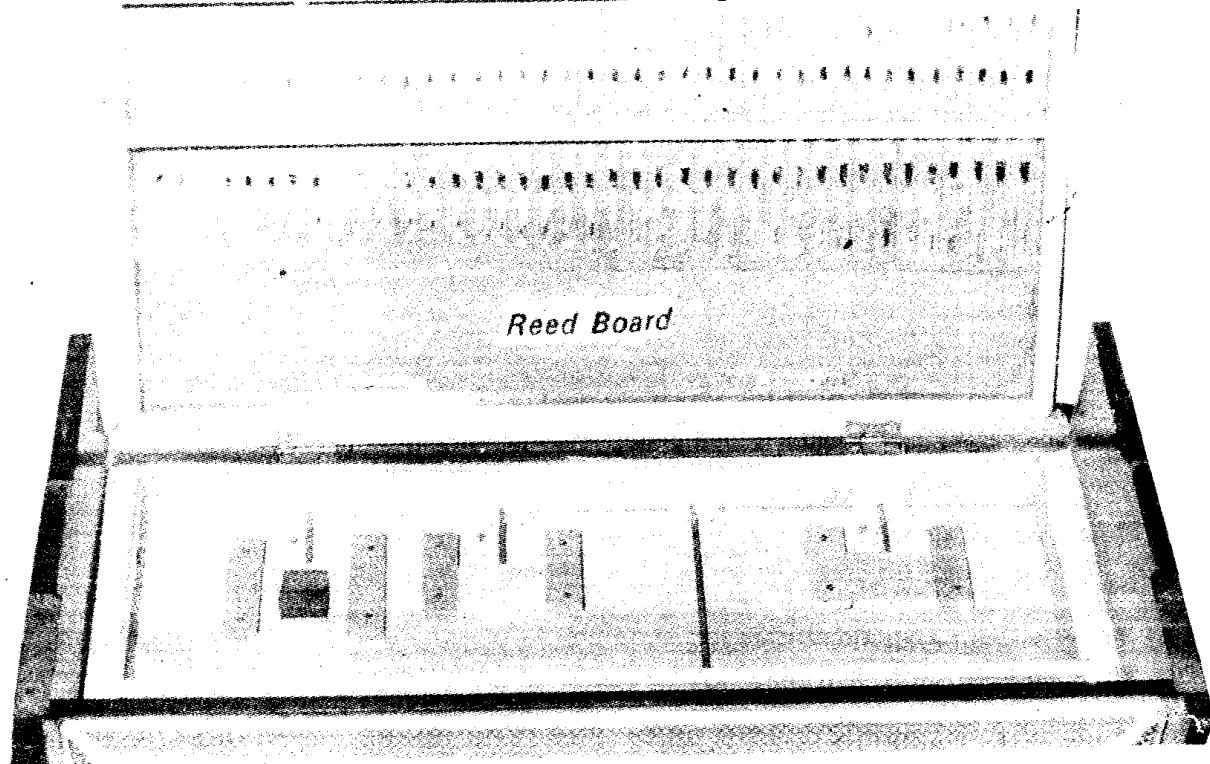
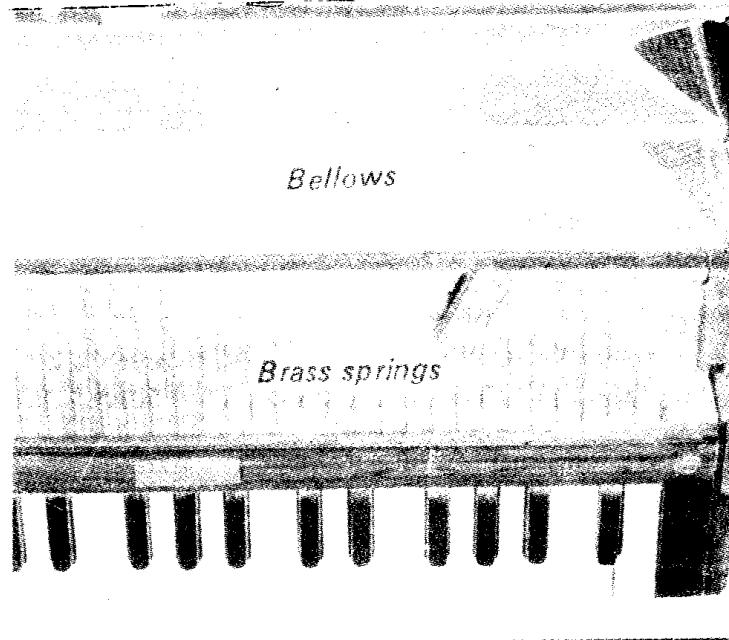
Stop—In the front of the box are four or five stops. The harmonium is played on putting these stops out.

Keys. In the upper portion of the box are black and white keys for producing notes.

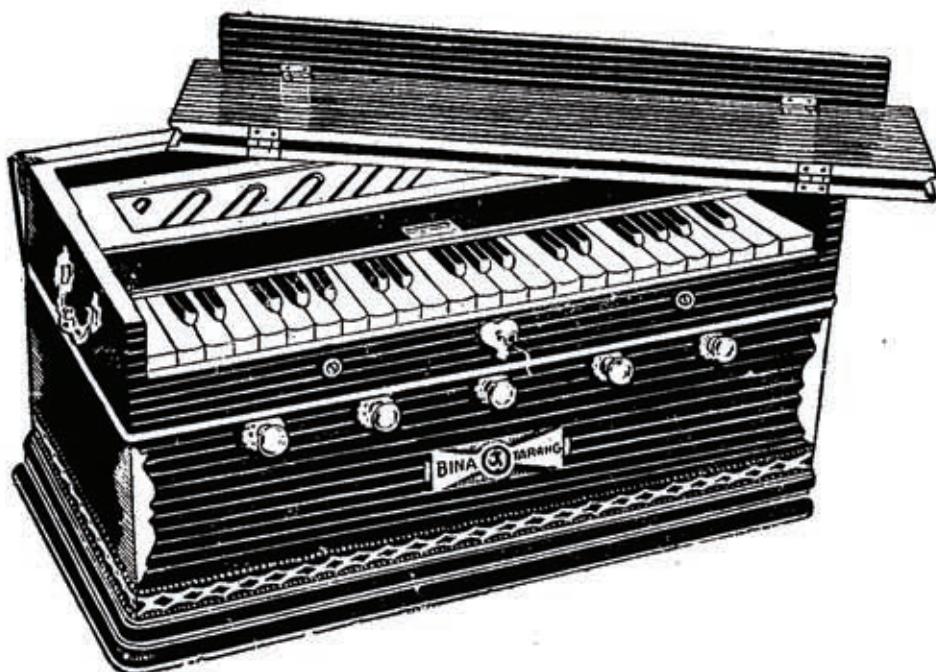
Brass springs (Sundaries)—The brass springs are meant for keeping keys in normal position at the time of playing.

Reed Board.—The plate in which these keys are set is called the reed board which contains many holes. The keys are fitted over these holes. On the inner side of the reed board are reeds. When the air from bellows passes through this it tries to come out by touching the reeds.

Bellows.—Bellows is used to get the air in with the help of left hand to produce sound through reeds.



Types of Harmonium

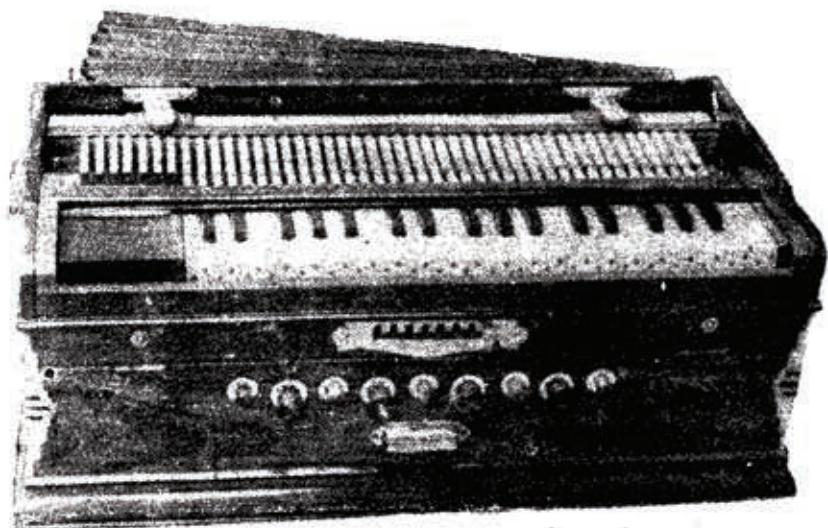


Simple Harmonium

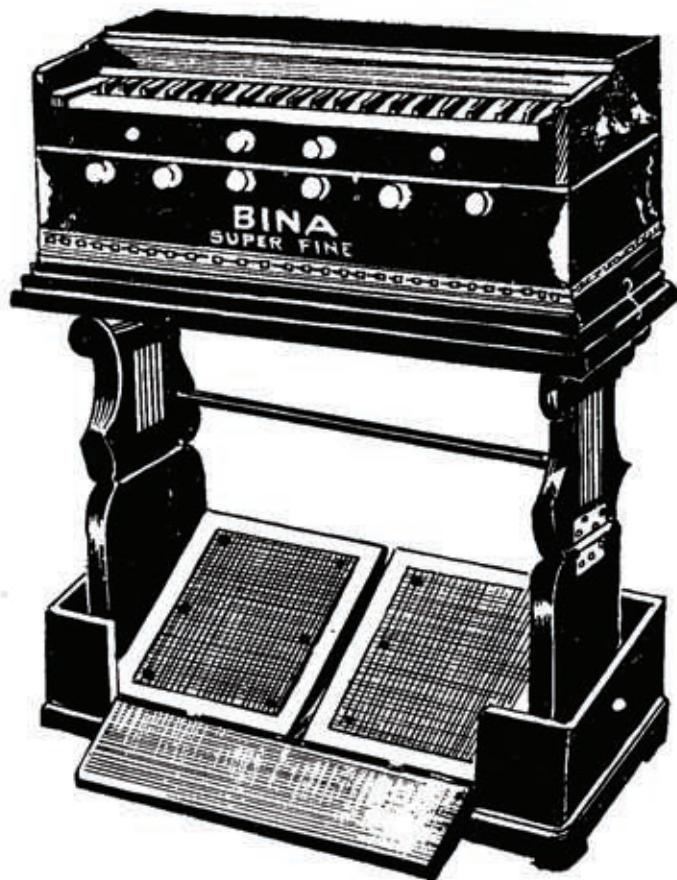


Suit case type Harmonium

Types of Harmonium



Scale Change Harmonium.



Organ type Harmonium.

Types of Harmonium

- (1) Simple Harmonium
- (2) Coupler Harmonium
- (3) Suit case type Harmonium
- (4) Scale Change Harmonium.
- (5) Organ type Harmonium.

Simple Harmonium—Simple Harmonium is classified into 4 types :

Coupler Harmonium—This Harmonium is made on the same style as simple Harmonium—with the only difference that in coupler Harmonium one more reed board is fitted between the upper reed board and the keys and the wires of that reed board are connected with the keys. When we press any of the keys with the finger, the keys of the second octave press down itself. This type of Harmonium is used by Bhajan Mandalies and Nautankees.

Suitcase Harmonium—This Harmonium is like suitcase and is used by the Bhajanik at the time of travelling. The bellows is adjusted with the upper cover. When it is fitted after opening it takes the shape of common Harmonium.

Scale Change Harmonium—The construction of this type of Harmonium is like the simple harmonium but the keys are not fitted over the key board. They are fitted with another plate which is connected with another tape. On moving that tape side-ward the keys themselves leave their place to fit on another note. So this instrument is useful only for those who practice for playing with one note.

Organ Type Harmonium—This Harmonium is made on the basis of Hand and foot Harmonium. In this instrument the Harmonium and foot bellows remain united. The upper portion cannot be separated. It looks like wooden box and can be kept in it in folded condition. This is played by sitting on stool or unarmed chair and is used in dramatic clubs.

Harmonium according to bellows :

Three types of bellows are used in Harmonium. Normally—Single bellows, Double bellows and English bellows.

Single Bellows Harmonium—The harmonium which contains only one bellows to push air in is called the single bellows harmonium. The one end of the bellows is pasted with the box and other with the bellows plate.

Double Bellows Harmonium—In double bellows Harmonium an extra bellows piece remains adjusted with the main bellows in centre.

English Bellows Harmonium—This bellows is made by uniting several pieces of small bellows. The bellows remain connected with both the plates like simple bellows but inspite of opening as a whole from upper part it opens from one side. This bellows has higher capacity of force to blow air in.

Harmonium according to number of keys

There are three types of Harmonium:

- (i) 3 Octave Harmonium containing 37 keys.
- (ii) $3\frac{1}{2}$ Octave Harmonium containing 39 keys.
- (iii) $3\frac{1}{2}$ Octave Harmonium containing 42 keys.

Brief Outlines of Indian Music Theory

Indian Music is based on Ragas and Ragas are based on Nad, Shruti, Swara, Saptaka & Thatha.

NADA :—Nada is nothing but a sound which is produced by the striking of various objects. It should be hearable by ears. A Nada is of two kinds :—

Musical Sound (Nada) :—It is a sound which appeals the mind of a listener. The musical notes like Shruti and Swaras are produced by the regular musical sound.

Unmusical Sound :—It is a sound which is not regular and definite. It does not appeal the minds of listeners. The noise of machines and other objects of the same type are included in it. It does not concern with music.

Shruti is merely a minute sound capable of being heard by the ear. The interval between two Shrutis is a very small gap which can only be distinguished by an expert musician. Hence these Shrutis are also called the microtonal Intervals of sound. There are 22 Shrutis which are used in Indian Music.

Swara :—On account of very minute gap in sound, the common man felt it difficult to understand Shrutis. The enchanting and melodious sound the time and gap of which is comparatively more than that of Shruti is called Swaras. As a matter of fact Swaras and Shrutis are alike. The only difference between them is that Swaras are measured by Shrutis. To remove the practical difficulty of recognising the minute gap of Shruti, 7 Shudha Swaras or full notes came in practice. These seven Swaras are :

SHUDHA, KOMAL & TIVRA SWARAS

S. No.	Swaras	Swaras' Description	English Name
1.	Sa	Shuddha (Fixed)	C Fixed
2.	Re	Komal	D Half Tone Note
3.	<u>Re</u>	Shuddha	D Full Tone Note
4.	<u>Ga</u>	Komal	E Half Tone Note
5.	Ga	Shuddha	E Full Tone Note
6.	<u>Ma</u>	Shuddha	E Full Tone Note
7.	Ma	Tivra	F Sharp Note
8.	Pa	Shuddha (Fixed)	G Fixed
9.	<u>Dha</u>	Komal	A Half Tone Note
10.	Dha	Shuddha	A Full Tone Note
11.	<u>Nee</u>	Komal	B Half Tone Note
12.	Nee	Shuddha	B Full Tone Note

Lay (Rhythm or Speed)

Lay—(Rhythm) in ordinary sense lay means Rhythm or speed or any regular movement to complete a circle in a definite time. It is a natural harmonious flow of vocal and instrumental sound and also a regular succession of accent. According to the observations three types of Rhythm have been accepted in Indian music. All the percussion instruments are used to control and regularise the musical sound.

The Three types of Rhythm are :

- A—Madhya Lay (Medium or Normal Rhythm).
- B—Drut Lay (Quick or Fast Rhythm)
- C—Vilambit Lay (Slow Rhythm).

Normal Rhythm—Normal Rhythm is the time required by musician to complete a round or a circle of a part of song, tune or dance in easy way without any exertion. Normal Rhythm is the base of the remaining two Rhythms i.e. fast and slow Rhythms.

Fast Rhythm—Fast Rhythm means half the time of normal Rhythm i.e. if a musician requires one minute time to complete a part of song tune or dance, in normal Rhythm he will require half of the time taken by the normal Rhythm. In other words we can say that the musician can take two rounds of his definite part of play in the time required in the normal Rhythm.

Slow Rhythm—In slow Rhythm a musician takes double the time to complete the round required by the medium or normal Rhythm. Suppose, if he completes a round of his play in one minute in normal Rhythm he will take two minutes to complete the same round.

Tal & Lay (Time & Rythm)

Tal—In Indian music the time element is an essential process. The regular succession of sound Viberation is necessary to make sound musical. Also in vocal, Instrumental music and dancing, intervals are created to make it melodious. These intervals were created by clapping of hands and hence it is called Tal.

The late Indian musicians invented many talas of different matras (Strokes) Khand (Bars) and Boles (Words) and fixed the points of 'Sam', Talis and Khalis for every Tal.

Matra—(Stroke)—A matra is taken as the shortest time in which a syllable can be properly pronounced. In medium Rhythm the time of a matra is presumed to be one second, in fast Rhythm half second and in slow Rhythm two seconds.

Boles—Sound produced by Tabla Dhama or Duggi by the stroke of fingers and hand in different ways, is called boles i.e. Ta, Na, Tee, Tin, Ke, Ge, Te, Tay, Dha, Dhe, Dhin.

BOLES OF THEKA TAL KEHRWA

Sam

+

1	2	3	4
Dhin	Dha	Tin	Na

BOLE OF THEKA TAL KEHARWA

Sam

+

1	2	3	4	5	6	7	8
Dha	Ge	Na	Tee	Ta	Ke	Dhin	Na

Khali

0

BOLE OF THEKA TAL ROOPAK

Sam

+

1	2	3	4	5	6	7
Tin	Tin	Na	Dhin	Na	Dhin	Na

Tali

2

Tali

3

BOLE OF THEKA TAL DADRA

Sam

+

1	2	3
Dha	Dhin	Na

Khali

0

4	5	6
Dha	Tin	Na

BOLES OF THEKA TAL TEEN

Sam

+

1

2

3

4

Tali

2

5

6

7

8

Khali

0

9

10

11

12

Kali

3

13

14

15

16

Dha Dhin Dhin Dha Dha Dhin Dhin Dha

Dha Tin Tin Ta

Ta Dhin Dhin Dha

Indian Music Notation on Harmonium

In Indian music seven full tone, four half tone and one sharp note are used. The gaps between them are as follows :—

Gaps between Natural Scale :—

S 1 R 1 G $\frac{1}{2}$ M 1 P 1 D 1 N $\frac{1}{2}$ Sa

Gaps between 12 notes :—

S $\frac{1}{2}$ R $\frac{1}{2}$ R $\frac{1}{2}$ G $\frac{1}{2}$ G $\frac{1}{2}$ M $\frac{1}{2}$ M $\frac{1}{2}$ P $\frac{1}{2}$ D $\frac{1}{2}$ D $\frac{1}{2}$ N $\frac{1}{2}$ N $\frac{1}{2}$ S

The keys of Harmonium are fixed according to the above gaps :—

The arrangement of notes in Harmonium is as follows :—

1	Sa fixed	Full Tone Note	S
2	<u>Re</u>	Half Tone Note	<u>R</u>
3	Re	Full Tone Note	R
4	<u>Ga</u>	Half Tone Note	<u>G</u>
5	Ga	Full Tone Note	G
6	Ma	Full Tone Note	M
7	<u>Ma</u>	Sharp Note	<u>M</u>
8	Pa fixed	Full Tone Note	P
9	<u>Dha</u>	Half Tone Note	<u>D</u>
10	Dha	Full Tone Note	D
11	<u>Nee</u>	Half Tone Note	<u>N</u>
12	Nee	Full Tone Note	N
13	S	Fixed Upper Octave	S

The key from 1 to 12, are called the notes of lower octave, keys from 13 to 24 are called the notes of medium octave, while keys from 25 to 37 are called the notes of upper octave.

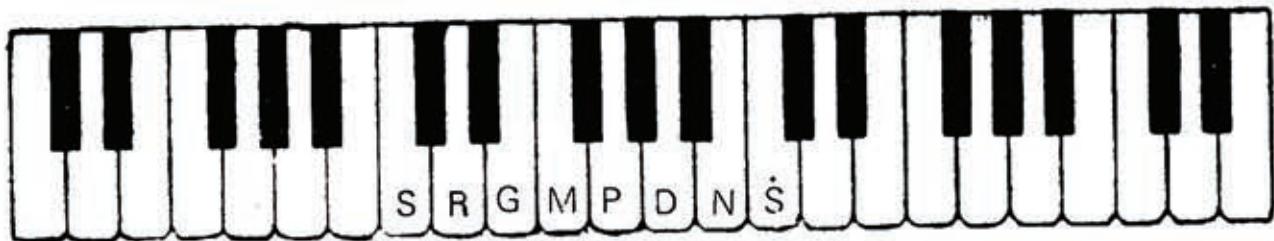
You can set any of the key of Harmonium as Sa note according to the voice of your throat. Fix No. 13 on the key which suits your throat and arrange further numbering accordingly. You will get all the notes of medium Octave automatically.

The male musicians usually fix as their Sa on any of the note from Sa to Ma i.e. from key No. 13 to 18. The black keys from 14 to 16 are fixed as Sa by the majority of male musicians, as the harmonium can be played easily when any black key is fixed as Sa.

The sound of female musicians have higher pitch. Therefore, they fix Sa point according to their throats from Ma to Nee i.e. Key Nos. 18 to 24. Generally black keys are used as Sa and the keys No. 19, 21 and 23 are used.

The notes of other octaves i.e. Lower and Upper are set naturally.

Natural Scale Excercise



S R G M P D N S

S' N D P M G R S

S S R R G G M M P P D D N N S S

S S' N N D D P P M M G G R R S S

S R G G R G M M G M P P D D

P D N N D N S S S N D D N D P P

D P M M P M G G M G R R G R S S

S R S R G G R G R G M M G M G M P P P M P M D D

P D P D N N D N D N S S S N S N D D N D P P

D P D P M M P M G G M G R R R R G R G S S

S R G M P P R G M P D D G M P D N N M P D N S S

S' N D P M M M P M G G D P M G R R P M G R S S

S R G M R G M P G M P D M P D N

P D N S S N D P N D P M D P M G

P M G R M G R S S S R — G G M —

S R G R G M G M P M P D P D N D N S

S' N D N D P D P M G M G R S

Natural Scale

Position of Finger on kees

Notes	kee No.	Thumb & Fingers.
Sa	13	Thumb
Re	15	First finger
Ga	17	Second finger
Ma	18	Third finger
Pa	20	Thumb
Dha	22	First finger
Nee	24	Second finger
Sa	upper octave	Third finger

TUNE OF NATURAL SCALE 4

Tal Teen

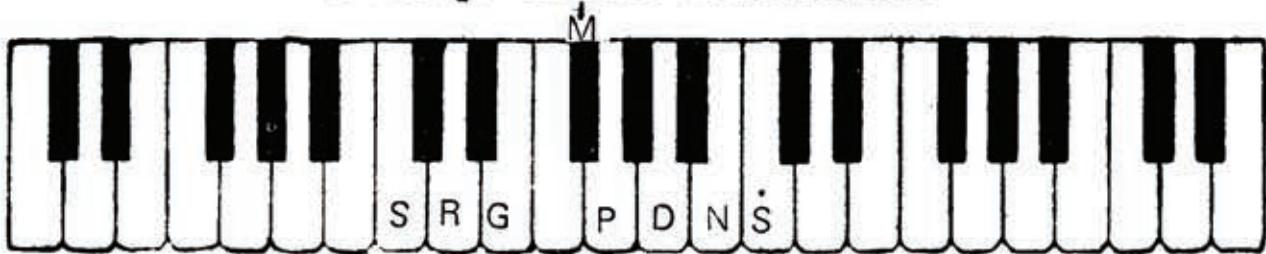
I PART

3	+	2	o
G P N N	S — S S	S R S N	D P MG MR
G M P MG	M R S —	D N S N	D P MG MR

II PART

P — N N	S — S —	S G G M	G R S S
S — G R	S — D P	D N S S N	D P MG MR

Sharp Note Exercise



S R G M P D N S

S N D P M G R S

S S R R G G M M P P D D N N S S

S S N N D D P P M M G G R R S S

S R G G R G M M G M P P D D

P D N N D N S S S N S N D D N D N D P P

D P D P M M P M P M G G M G R R G R G R S S

S R G M P P R G M P D D G M P D N N M P D N S S

S N D P M M N D P M G G D P M G R R P M G R S S

S R G M R G M P G M P D M P D N

P D N S S N D P N D P M D P M G

P M G R M G R S S S R — G G M —

S R G R G M P G M P D M P D N D N S

S N D N D P D P M G R S G R S

Sharp Note

Position of Finger on kees

Notes	kee No.	Thumb & Fingers.
Sa	13	Thumb
Re	15	First finger
Ga	17	Second finger
Ma	19	Third finger
Pa	20	Thumb
Dha	22	First finger
Nee	24	Second finger
Sa	—	

TUNE OF SHARP NOTE $\frac{4}{4}$

Tal Teen

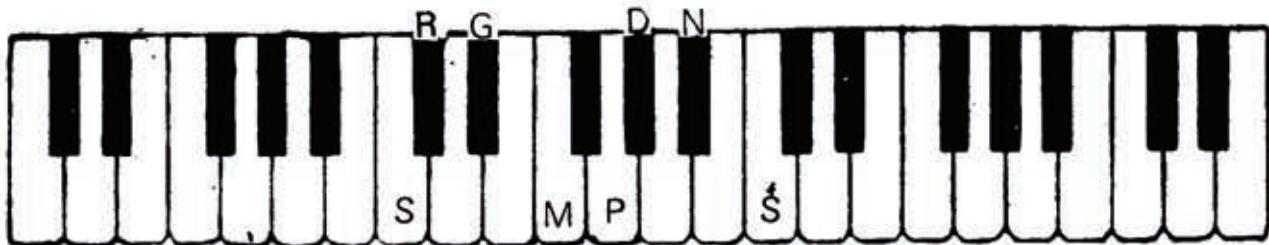
PART I

o	3	x	2
N D — P	M P G M	P — — —	P M G R
S R G R	G M G R	P M G R	G R S —
N R G M	P D N S	R S N D	P M G M

PART II

o	3	x	2
G G P D	P S — S	N R G R	S N D P
G R S N	D P N D	P M G R	G R S —
N R N M	P D N S	R S N D	P M G M

Half-tone Note Exercise



S R G M P D N S

S N D P M G R S

SS RR GG MM PP DD NN SS

SS NN DD PP MM GG RR SS

SRGG RGMM GMPP MPDD

PDNN DNSS SNDD NDPP

DPMM PMGG MGRR GRSS

SR SR GG RG RG MM GM GM PP PM PM DD

PD PD NN DN DN SS SN SN DD ND ND PP

DP DP MM PM PM GG MG MG RR GR GR SS

SR GM PP RG MP DD GM PD NN MP DN SS

SN DP MM ND PM GG DP MG RR PM GR SS

S R G M R G M P G M P D M P D N

P D N S S N D P N D P M D P M G

P M G R M G R S S S R — G G M —

SRG RGM GMP MPD PDN DNS

SND NDP DPM PMG MGR GRS

Half-tone Note

Position of Finger on kees

Notes	kee No.	Thumb & Fingers.
Sa	13	Thumb
Re	14	First finger
Ga	16	Second finger
Ma	18	Thumb
Pa	20	First finger
Dha	21	Second finger
Nee	23	Third finger
Sa		

TUNE OF HALF TONE NOTES $\frac{4}{4}$

Tal Teen

I PART

o	3	+	2
S <u>D</u> P <u>D</u>	M P <u>G</u> M	<u>N</u> <u>D</u> — S	— <u>R</u> <u>G</u> M
<u>G</u> <u>R</u> S —	<u>D</u> <u>N</u> S <u>R</u>	<u>N</u> S M M	<u>G</u> <u>G</u> <u>R</u> <u>R</u>

II PART

N S <u>G</u> M	<u>D</u> M <u>D</u> <u>N</u>	S — S —	<u>G</u> <u>G</u> <u>R</u> <u>S</u>
<u>N</u> <u>S</u> <u>G</u> <u>M</u>	<u>P</u> <u>G</u> — <u>M</u>	<u>G</u> <u>R</u> <u>S</u> —	<u>G</u> <u>G</u> <u>R</u> <u>S</u>
S S <u>N</u> <u>N</u>	<u>D</u> <u>D</u> P P	M M G G	<u>R</u> <u>R</u> S —

Combined Notation System

Full tone Notes—
Shudha swaras



Half tone notes—
Komal swaras.



Sharp notes—
Tivra swara.



Lower octave notes



Medium Octave notes



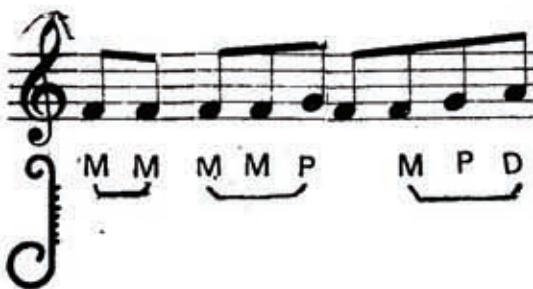
Upper octave notes



Combined notes in a matra time or more than two swaras in one matra time.

Stroke—

Matra.



Matras Shown in Number. 1 2 3 4 5.6 etc. Ordinarily one note shows one matra time.

Tali Numbers are written on the bars.

Khali A Zero (0) is shown on the bar,

Sam A Sign of (+) is marked on the first matra of every Tala.

Khand (Bar)—Perpendicular lines are drawn for the parts of Talas.

Rest or prolonging the Notes a dash (—) marked after the Notes, one dash shown one matra Time.

Sam	Tali	Khali	Tali
+	2	0	3
Matras	1 2 3 4	5 6 7 8	9 10 11 12

13 14 15 16

फिल्म : आराधना

मेरे सपनों की रानी कब आएगी तू, आई रुत मस्तानी, कब आएगी तू ?
 बीती जाए जिन्दगानी, कब आएगी तू, चली आ तू चली आ ॥
 फूल सी खिलके, पास आ दिल के, दूर से मिलके, चेन न आए ।
 और कब तक मुझे तड़फाएगी तू, मेरे सपनों की रानी कब आएगी तू ?
 क्या है भरोसा आशिके दिल का, और किसी पे ये आ जाए ।
 आ गया तो बहुत पछताएगी तू, मेरे सपनों की रानी कब आएगी तू ॥

FILM ARADHNA :— **Mere Sapanon Ki Rani**

Mere sapanon kee rani kab aegi too,
 Aee rutmastani, kab aegi too ?
 Beetee jai jindgani, kab aegi too,
 chali aa, too chali aa—
 Phool see khil ke, Pas aa dil ke,
 door se mil ke, chen na ae.
 Aur kab tak mujhe tarphaegi too,
 Mere Sapanon ki rani kab aegi too ?
 Kiya hai bharosa ashik dil ka,
 aur kisee pae yee rajae,
 Aa gaya to bahut pachhataegi too.
 Mere Sapanon ki rani kab aegi too.

TAL KEHRWA 4/4

PART I

Me re sa pa non kee ra nee ka b aa e gee too

ru t ma s ta nee ka b aa e gee too

4

— — S S M M M G P P D M P D D D
 — — bee tee jae e jin da ga nee ka b aa e gee too

... ... S P P N ... P D P M
 cha lee aa too cha lee aa

PART II

S ... R M R S S P S ... R M R S S ...
 Phoo ... I see khi I ke ... pa ... s aa di I ke ...

P M S S P ... D N D P M — M —
 Doo ... r se mi I ke ... chai ... n na aa — e ...

Phool chen na (as before) M M M P
 aa e au r

P N N N P ... M G ... P D P M M
 ka b tak mu jhe ... ta r ... paa ... e gee too Mere Sapnu kee

फिल्म : हिम्मत
संगीतकार : लक्ष्मीकांत प्यारे लाल

गायक : आशा और रफी
गीतकार : आनन्द बख्शी

मान जाइए, मान जाइए, बात मेरे दिल की जान जाइए
शर्म से भुकी आंख भी, रुकी साँस भी क्या है मरजी पहचान जाइए

मान जाइए, मान जाइए, बात मेरे दिल की जान जाइए
दिलों की मुलाकात का, जवां रात का क्या है मतलब पहचान जाइए

प्यार में ये दिन रात बड़े रंगीन होने वाले हैं ।
एक थे हम, फिर दो हुए अब तीन होने वाले हैं ॥

न गिनिए आगे बस बलम, हमारी कसम, आप हैं बड़े ही अनजान जाइए
इन बातों से एक हसीना रुठ जाएगी, देखो

चूप हो जाएगी, नींद हमारी टूट जाएगी, देखो ।
यहां नींद का काम क्या, लिया नाम क्या, आप हैं बड़े ही नादान जाइए

FILM HIMMAT .-

Man Jaiye Man Jaiye

Man jaiye, Man jaiye, bat mere dil kee Jan jaiye
Sharam se jhukee ankh bhee, rukee sans bhee—

Kiya haemarjee pahchan jaiye.

Man jaiye man jaiye, bat mere dil kee jan jaiye.
Dilon kee mulakat ka, Jawan rat ka, kiya hae matlab pahchan jaiye.

Piyar men ye din rat, bare rangeen hone wale hain
Ek thy ham, phir do hue, ab teen hone wale hain.

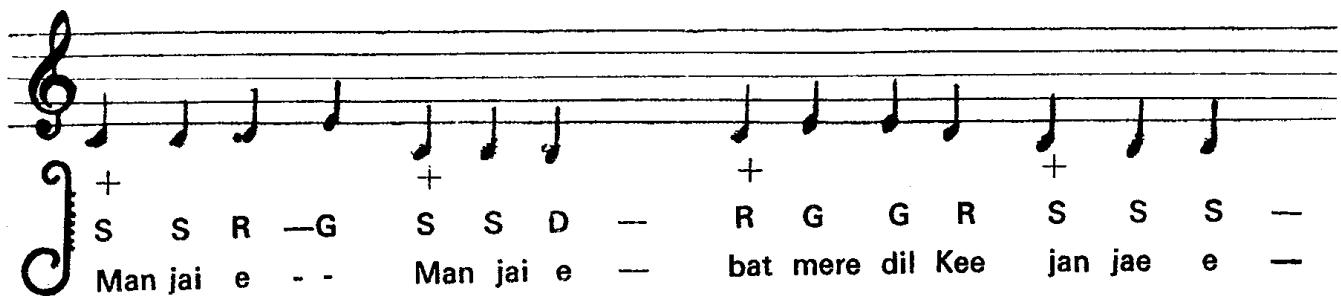
Na ginie age bas balam, hamari kasam, ap hain bare hi anjan, jaiye

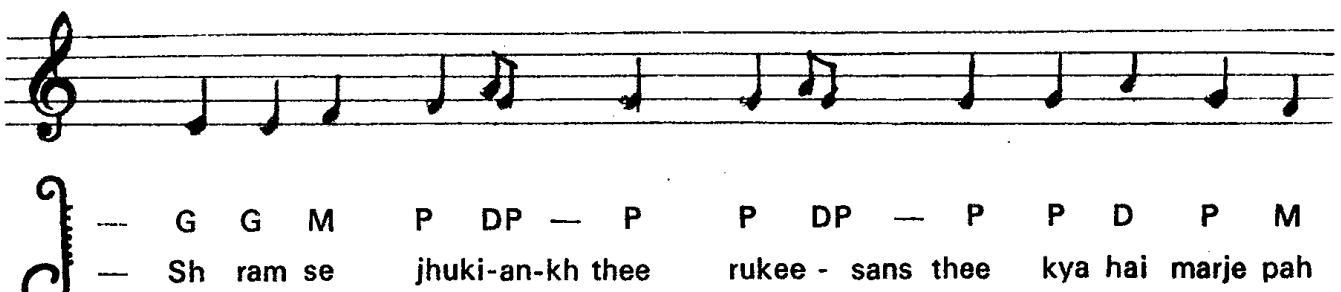
In baton se ek haseena, rooth jaegi, dekho,
Chup ho jaegi neend hamari toot jaegi, dekho.

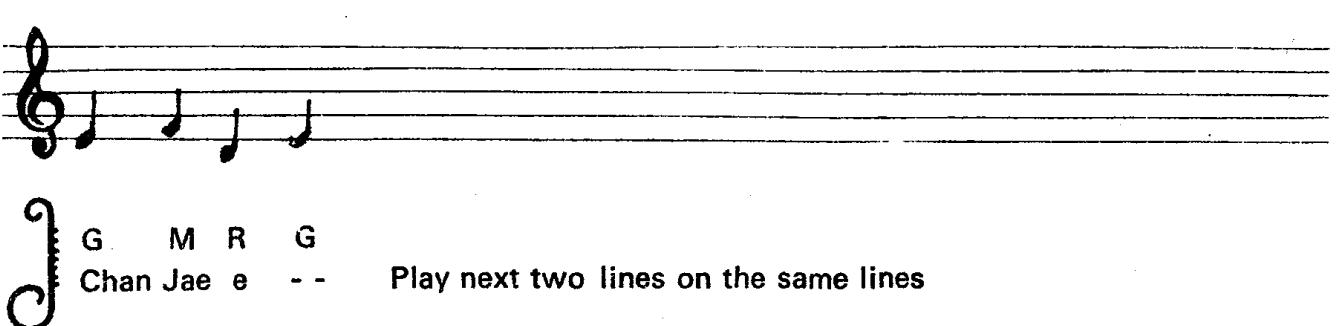
Yahan neend ka kam kiya, liya nam Kiya,
ap hen bare he nadan jaiye.

TAL KEHRWA 4/4

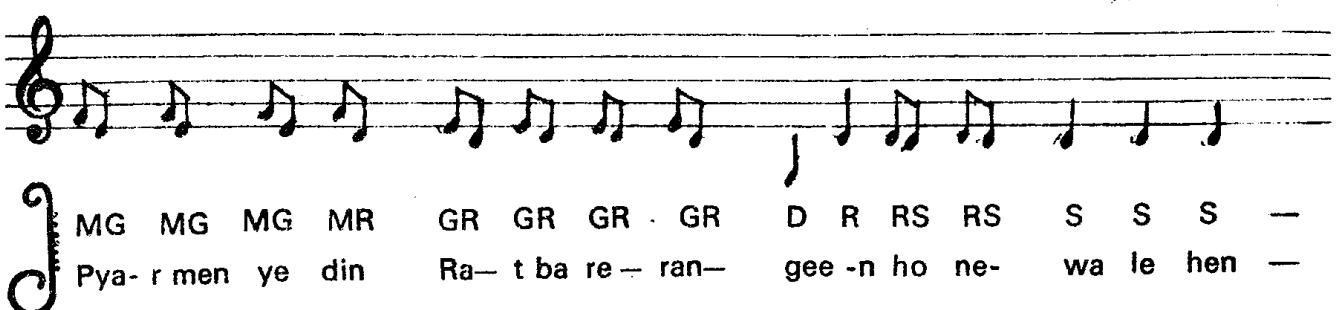
PART I







PART II



The next lines will be played on the same lines

बिदिया चमकेगी, चूँड़ी खनकेगी तेरी नींद उड़े ते उड़ जाए ।
कजरा बहुकेगा, गजरा महुकेगा, माही रुस जाए ते रुस जाए ॥
बोले कंगना, किसी का ओ सजना, जवानी पे जोर नहीं ।
लाख मना कर ले दुनिया, कहते हैं मेरे घुँघरू—
पायल बाजेगी, गोरी नाचेगी छत टुट दी एते टुट जाए ॥
मैंने तुझसे मुहब्बत की है गुलामी नहीं की बलमा ।
दिल किसी का टूटे, चाहे कोई मुझसे रुठे ।
मैं तो खेलूंगी, मैं तो छेड़ूंगी, यारी टुट दीए ते टुट जाए ॥
मेरे आंगन बारात लेके साजन तू जिस रात आएगा ।
मैं ना बैठूंगी डोली में, कह दूंगी बाबुल मे ।
मैं ना जाऊंगी में ना जाऊंगी, गड़डी दुर दीए ते दुर जाए ॥

FILM DO RASTE :— **Bindiya Chamkegi**

Bindiya chamakegi, churi khanakegi,
Teri neend ure te ur jae.
Kajara bahkega, gajara mahkega,
mohi rus jae te rus jae,
Bole kangana, kisee ka o sajana,
jawani pae jor nahin.
Lakh mana kar le duniyan,
kaht@ hai mere ghungharu—
Payal bajegi, gori nachegi,
chhat tut dee aete tut jae,
Mene tujhse muhabbat kee hai,
gulami nahce kee balma,
Dil kisee ka toote,
chahe koi mujhse rooth@.
Men to khelungi, men to chherungi,
yari tut di ae te tut jai,
Mere angan barat leke sajan,
too jis rat aega.
Mena baithoongi doli men,
kah doengi babul se—
Mena jaungi, mena jaungi,
gaddi tur de ae te tur jae.

TAL KEHRWA 4/4

PART I

... R G S R R G ... R G S R R ...

 ... Bindi ya Cham ke gee choo ri khan ke gi ...

... P P D P M G R M ...

 ... Te ri neen d u re ... te ... ur ja ...

PART II

... R G S S ... S R G G G S S ... S

 ... Bo le Kang na ... ki Si ... ka o Saj na ... j

 R M G G P R G R S

 wa ... ni Pe ... zo -r -n hee la khm na kar

M M M PM G G G M G R S S S R R G

 le Duniya Kah te hen me re Ghugh roo pa yal ba je gi ...

... R G S R R ...

 ... Go ri Na che gi ...

... Play rest of the second part
 ... in the same manner.

चांदी की दीवार न तोड़ी, प्यार भरा दिल तोड़ दिया,
इक धनवान की बेटी ने, निर्धन का दामन छोड़ दिया ।

कल तक जिसने कसमें खाई, दुख में साथ निभाने की,
आज वो अपने सुख की खातिर, ही गई एक बेगाने की ।

शहनाइयों को गूंज में दबके, रहगई आह दीवाने की,
धनवानों ने दीवानों का, गम से रिश्ता तोड़ दिया ।

वो क्या समझे प्यार को, जिनका सब कुछ चांदी सोना है,
धनवानों की इस दुनिया में, दिल तो एक खिलौना है ।

सदियों से दिल टूटता आया, दिल का बस ये रोना है,
जब तक चाहा दिल से खेला, और जब चाहा तोड़ दिया ।

CHANDI KI DIWAR.....

Chandi kee deewar na tori, piyar bhara dil tor diya,
Ik dhanwan kee beti ne, nirdhan ka daman chhor diya.

Kal tak jisne kasmen khain, dhukh men sath nibhane kee,
Aaj wo apne sukh kee khatir, hogai ek begane kee.

Shahnaiyon kee gunj men dabke, rahgai ah deewane kee.
Dhanwanon ne deewanon ka, gam se rishta tor diya.

Wo kiya samajhen piyar ko, jinka sab kuchh chandi sona hai.
Dhanwano ki is duniyan men, dil to ek khilona hai.

Sadiyon se dil toottata aya, dil ka bas ye rona hai,
Jab tak chaha dil se khela, aur jab chaha tor diya,

4
4

Ist Part

— S G G G R R S S — — S S — S —
chan — dee kee — dee — wa — -r na to — ree

— S N S D — N R G S — S S — — —
 — piya - r bha ra — dil — to — r di ya — — —

M M M M M — M G M P P — P — P P
 I K dha n wa — n kes be — tee — ne — ni r

D M M — P — M P M G G G R — S N
 Dhan — ka — da — man — chho — r di ya — — —

2nd Part

P N P M G G G S G G G — G — G —
 Ka l ta k ji s ne — ka s men — kha — in —

— R R G M G RS N RG S S — S — — —
 — du kha men Sa — tha ni bha — ne — kee — — —

Note :—Aj wo apane..... Play on the above tune.

फिल्म आँखें :—

मिलती है जिन्दगी में....

मिलती है जिन्दगी में मुहब्बत कभी-कभी,
होती है दिलवरों की इनायत कभी कभी ।

शरमा के मुह न फेर, नज़र के सवाल पर,
लाती है ऐसे मोड़ पर किस्मत कभी-कभी ।

तनहा न कट सकेंगे, जवानी के रास्ते ।
पेश आएंगी, किसी को जरूरत कभी-कभी ।

फिर खो न जाएं हम कहीं दुनियां की भीड़ में,
मिलती है पास आने की मोहलत कभी-कभी ।

FILM ANKHE :

Miltee hai zindagi....

Miltee hai zindagi men mohabbat kabhee-kabhee,
Hoti hai dilwaron ki inayat kabhee-kabhee.

Sharma ke munh na pher, nazar ke sawal par,
Lati hai ese mor par, kismat kabhee-kabhee.

Tanha na kat sakenge, jawanee ke raste,
Pesh aegee, kisee kee jaroorat kabhee-kabhee.

Phir kho na jaen ham kahin, duniyan ki bhir men,
Miltee hai pas ane kee mohallat kabhee-kabhee.

Ist Part

4
4

Mil-tee-hai-jin-da-gee-men-mu-ha

bba-t-Ka-bhee-Ka-bhee

(Note : Play the next lines as per tune of first part)

2nd Part

Sh-r-ma-ke-muh-na-Ph-e-na-za-r

Ke--Sa-wa--I-par--na-za

M--R-Sa-wa--I-pa--R-S

Ke--Sa-wa--I-pa--R-S

(Note : Play the next lines as per tune of first part)

FILM SONGS WITH NOTATIONS

फिल्म दो रास्ते :—

छुप गये सारे नजारे...

छुप गए सारे नजारे, ओए क्या बात हो गई,
तूने काजल लगाया, दिन में रात हो गई।

मिल गए नैना से नैना, ओए क्या बात हो गई,
दिल ने दिल को पुकारा, मुलाकात हो गई।

कल नहीं आना, मुझे न बुलाना, कि मारेगा ताना जमाना—
तेरे होठों पे रात यह बहाना था,
गोरी तुझको तो आज नहीं आना था।

तू चली आई, दुहाई, ओए क्या बात हो गई,
मैंने छोड़ा जमाना, तेरे साथ हो गई।

अंबुआ की ढाली पे गाए मतवाली, कोयलिया काली निराली—
सावन आने का कुछ मतलब होगा,
बादल छाने का कोई सबब होगा।

रिम फिर छाए घटाए, ओए क्या बात हो गई,
तेरी चुनरी लहराई, बरसात हो गई।

FILM DO RASTE :

Chhup gae sare nazare....

Chhup gae sare nazare, Oe kiya bat ho gai,
Toone Kajal lagaya, din men rat ho gai.

Mil gae naina se naina, Oe Kiya bat ho gai,
Dil ne dil ko pukara, mulakat ho gai.

Kal nahi ana, mujhe na bulana, ki marega tana jamana—
Tere hothon pe rat yah bahana tha,
Gori tujh ko to aj nahin ana tha.

Too chali ai, duhai, Oe Kiya bat ho gai,
Mene Chhora jamana, Tere sath ho gai.

Ambua Kee dali pe gae matwali, Koyaliya Kali, nirali,
Savan ane ka Kuchh matlab hogा,
Badal Chhane ka Koi Sabab hogा.

Rim jhim Chhaen ghataen, Oe Kiya bat ho gai.
Teri Chunri Lahrai, barsat ho gai

FILM DO RASTE :

Chhup gae sare nazare....

1st Part

$\frac{4}{4}$

G GM PD D DS ND DP P. M — P P P — G G
Chhup gae sare na ja- re- oe kiya ba -t ho ga e — too ne

M P — R R G G G M P P M G — — —
Ka jal — I ga ya din men ra -t ho ga e — — —

2nd Part

GR RG GM -P MP MG G -M GR RG GM -P M G MD D
Kal nahi ana -mu jhe- nabu lana -ki ma- rega tana -j ma na te re

D N — D P — P — M — P M G —
Ho thon — Pe ra -t ye -ba ha — -na tha —

Raga Bhairavi

Ascent : S, R G M, P D, N S.

Descent : S, N D P, M G, R S.

Pakad : M, G, S R S, D N S.

SONG RAGA BHAIKAVI

Ab toree bakee lo aniyare.

Ab toree bakee Chitawan mero man bas keeno.

Piyaree piyaree batiyen karake.

Sanad kahe mora jiyora nahin mane.

Dar deeno mope jadoo Sa kachhu Karike.

RAGA BHAIKAVI (Tal Teen)

First Part

2	X	2	0
N S G M	D — P —	G — P M	R — S —
A b to ree	ba — kee —	lo — a ni	ya — re —
N S G M	D — P —	D D P P	D N D P
A b to ree	ba — kee —	chi ta wa n	me ro ma n
M P G M	D — P G	— G P M	G R S R
ba S kee no	piya — ri piya	— ree ba ti	ya ka ri ke

Second Part

D M D N	S — R S	N N S S	R N S D P
sa na d ka	he — mo ra	jiy ra na hi	ma — ne —
G — — R	S D — P	G G P M	G R S R
da — r dee	no mo — pe	ja doo sa ka	chhoo ka ri ke

Raga Yaman Kalyan

Asecent : S R G M P D N S

Descent : S N D, P, M G, R S.

Pakad : N R G R, S, P M G, R, S.

GEET RAGA YAMAN

Guru bin kaise gun gayen.
 Guru na manen to gun nahi awen.
 Guniyan men be gunee kahawen.
 Manen to righthave sabko.
 Charan gahe sadeekan ke jab.
 Awe Achapal tar swar.

RAGA YAMAN (Tal teen)

First Part

0	3	X	2
P P N D	P D P —	M R M M	P — — —
Gu ru bi n	kai — Se —	gu u ga —	wen — — —
P N D P	— M G R	G R GMP R	S R S —
Gu ru n ma	— ne to —	gu n na been	aa — we —
S S R R	G M M —	P P — N	M D P —
gu nī ya n	men — be —	gu nee — Ka	ha — we —

Second Part

P — P M	G — R —	P N S D	S S S —
ma — ne —	to — ri —	jha — we —	Sa ba ko —
S S G R	S R S —	N D S S	N N M P
Cho ro n ga	he — sa —	dee — ka n	ke — ja b
P G P —	G R S S	(SR) (GM) (DD) (NS)	(ND) (PM) (GR) (SS)
aa — we —	a cha pa l	ta — — —	— — la swar

Raga Bhoopali

Ascent : S R G P, D S.

Descent : S, D P, G R S.

Pakad : G R S D, S R G, P G, D P G, R S.

GEET RAGA BHOOPALI

Itano joban par man na kariye
 Dariyo Prabhu son, aaj toree ali.
 Jo koi awe apane dhingwa
 Tason garav na keejiye.

RAGA BHOOPALI (Tal Teen)

First Part

0	3	X	2
S S D P I ta no jo	G R S S ba na pa r	P G P P ma — n na	P D D — ka ri ye —
G G G R da ri ye —	G P D S Pra bhoo son —	S P D S S aa j j to	S S D P G R S S ree aa — lee

Second Part

G — G G jo — ko i	P — S S aa — we —	S S S — a pa ne —	S R S — dhin ga wa —
S — S — ta — Son —	S S S R ga ra ba na	S R G R kee — — ji	S S D P ye — — —

Raga Bageshwary

Ascent : S N D N S M G M D N S.
 ˘ ˘

Descent : S N D M G M G R S.
 ˘ ˘ ˘ ˘ ˘ ˘

Pakad : S N D S M D N D M G R S.
 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

GEET RAGA BAGESHWARY

Kaun karat toree vinati piharwa.
 Mano na mano hamaree bat
 Jaba se gaye mori sudhehu na lee s nee s
 Kahe montan ke ghar jat.

RAGA BAGESHWARY, MEDIUM SPEED. (Teen tal)

First Part

0	3	X	2
· S — N D M P D D G — R S R R S —			
Kau s na ka va t to vi vi na ti pi ha r wa —			

· S N D — — S — M M D P D ND M G R S —			
ma — no n ma — — no — ha ma ree (ND) m s g ba r —			

Second Part

G M D N · S — · S S N S R S N S M D			
ja ba se ga ye — mo re su dha hun na lee — nee —			
· S — N N D — M P G — R S R R S —			
Ka — ha — Son — ta n ke — — gha r ja — ta			

फिल्म	—	त्रिदेव	गायक	—	अमितकुमार, सपना
संगीतकार	—	कल्याण जी	गीतकार	—	आनंद बरखी

आनंद जी

तिरछी टोपी वाले

ओये ओये ओये ओ आ 2
 तिरछी टोपी वाले ओ बाबू भोले भाले
 तू याद आने लगा है दिल मेरा जाने लगा है

तिरछी नैनों वाली ओ बीबी भोली भाली
 तू याद आने लगी है, जां मेरी जाने लगी है।

अंतरा — अँखियाँ मिला, मुझे दिल में बसा, पलकों पे बिठा
 इस बात का साफ मतलब बता, तेरी मरजी है क्या
 मेरा चैन चुरा ले जुल्मी मेरी नींद उड़ा ले — 2
 तिरछी टोपी वाले।

(2) झूठा सही तेरा वादा मगर मुझे सच्चा लगा
 ये तो बता तुझे मुझमे भला क्या अच्छा लगा
 है गौरा गौरा मुखड़ा तेरा आँखे काली काली
 तिरछे नैनों वाली

Film — Tri Dev

TIRCHI TOPI WALE

Oye - Oye - Oye - O - Aa - 2
 Tirchi topi wale O Babu bhole bhale
 Tu Yaad ane laga hai dil mera jane laga hai

Tirchi naino wali, O bibi bholi bhali
 Tu yaad ane lagi hai, Jaan meri Jane lagi hai

1) Ankhiya mila muche dil main basa, palkon pe bitha
 Is baat ka saaf matlab bata, teri margi hai kya
 mera chain chura le julmi meri neend uda le
 Tirchi topi wale

2) Jhoota sahai tera wada magar muche sachha laga
 Ye to bata tujhe mujh main bhala kya acha laga
 Hai gora gora mukhra tera ankhe kali kali
 Tirche naino wali

Film Tridev

Tirchi Topi Wale

Tal - Kherawa

OS O	<u>N- -S</u> O	<u>-S</u> E	=	<u>-S</u> O	<u>N- -S</u> EO	<u>-P</u> O	<u>-N</u> Aa	=	<u></u> 2
	<u>S S</u> Tirchi	<u>S S</u> topi	<u>SR-S</u> wale	=	<u>O P.</u> O	<u>N S</u> Awaa	<u>P. G</u> OO	<u>S</u> OO	
	<u>S S</u> Babu	<u>S S</u> Bhole	<u>SR-S</u> Bhale	=	<u>O P</u> O	<u>N S</u> OO	<u>P. G</u> OO	<u>S</u> aa	
	<u>S- -R</u> To ya	<u>-G</u> - d	<u>M- -P</u> Aane	<u>-M</u> - L	<u>G- -R</u> ga - hae	=	=	=	
	<u>R- -G</u> Dil me- - ra	<u>-R</u>	<u>S- -R</u> Ja - Ne	<u>-N</u> - La	<u>S</u> ga	<u>S</u> hai	<u>O</u> O	<u>O</u> O	
Antra	<u>G- -M</u> Ankhiya- Mi	<u>-P</u>	<u>D</u> La	<u>N D</u> mujhe	<u>P- -M</u> dil main	<u>-G</u> - b	<u>P</u> sa	<u>M G</u> pal	
	<u>M- -G</u> Ko pe	<u>-R</u> - bi	<u>S</u> tha	=	<u>G- -M</u> is ba	<u>-P</u> - at	<u>D</u> ka	<u>N D</u> saaf	
	<u>P- -M</u> Matlab	<u>-G</u> - b	<u>P</u> ta	<u>M G</u> teri	<u>M- -G</u> marji	<u>-R</u> - hai	<u>S</u> kyा	=	
	<u>P P</u> Mera	<u>M G</u> Chain	<u>M M</u> Udake	<u>G R</u> Julmi	<u>G M</u> meri	<u>G R</u> neend	<u>S R</u> churale	=	
	<u>P P</u> Mera	<u>M G</u> Chain	<u>M M</u> Udaki	<u>G R</u> Julmi	<u>G M</u> meri	<u>G R</u> neend	<u>S S</u> Churati	<u>R R</u> Tirchi	
	<u>RM-G</u> Topi	<u>-R</u> - Wa	<u>S</u> Le	=					

फिल्म	— ये दिल्लगी		
संगीतकार	— दिलीप सेन समीर सेन	गीतकार	— समीर
		गायक	— अभिजीत — कोरस
		ओले — ओले	

जब भी कोई लड़की देखूँ, मेरा दिल दीवाना बोले, ओले — ओले
 गाऊँ तराना यारा झूम — झूम के होले होले
 मुझको लुभाती है जवानियाँ, मरती लुटाती जिन्दगानियाँ
 माने ना कहना पागल मरत पवन सा दिल ये डोले ओले

कोई माने या ना माने, मैं हूँ आशिक आवारा
 मैं सौदाई दिवाना मुझको चाहत ने मारा
 ये चिकने चिकने चेहरे ये गौरी गौरी बाहें
 बैचेन मुझे करती हैं, ये चंचल शोख अदायें
 मुझको मिली है ये बैचेनियाँ, लिखूँ ख्यालों मे कहानियाँ
 देखूँ जहाँ कोई शमा, संग उसी के होले — ओले ओले

मैं तो ढूबा रहता हूँ यादों की रंगरलियों में
 मेरे सपनों का घर है महबूबा की गलियों में
 दीदार जो हो परियों का मैं बेकाबू हो जाऊँ
 रगीन लगे ये दुनियाँ मैं ख्वाबों मे खो जाऊँ
 मागूँ हसीनों से निशानियाँ, बहके शबाबों की रवानियाँ
 हुस्न का जलवा मेरी इन आखों का परदा खोले
 ओले — ओले

Film — Ye Dillaggi
 OLE OLE

Jab bhi koi ladki dekho mera dil diwana bole Ole Ole Ole
 Gaoon tarana yaran jhum jhum ke hole hole - ole
 Mujhko lubhati hain jawaniyan, masti lutanti jindganiyan
 Mane na khena pagal mast pawan sa dilye bole - Ole Ole Ole

Koi mane ya na mane, mai hoo ashique awara
 Main sodai diwana mijhko chahat ne mara
 ye chikne chikne chere ye gori gori bahain
 Baichain mujhe karti hain, ye chanchal sokh adaiyain
 Mijhko mili haiñ ye bechaniyan
 Likhoo khyaloon mai khaniya
 Dekho jaha koi shama, sang usi ke hole - ole

Ole Ole

Main to dooba rehta hoon yadoon ki rangralioo main
 Mera sapnoo ka ghar hai mehabooba ki galiyon main
 Didar jo ho pariyon ka main be kaboo ho jaou
 Rangeen lage ya duniya mai khaboo main kho jaou
 Mango hasino se nishaniya
 Bahake sababoon ki Ravaniyan
 Husan ka jalwa meri ankhoo ka parda khole
 Ole Ole Ole

Film - Ye Dillagi
 Tal - Kherwa

OLE OLE

OS	SS	SR	GP	SR	RS	SS	SN
Jab	bhi koi	ladki	dekhon	mera	dildi	wana	bole
ole	ole	- O	le	Ole	Ole	- O	le
-ga	unt	rana	yara	jhum	jhum- - -ke	hole	hole
ole	ole	- O	le	ole	ole	- O	le
Mujh	kolu	bhati	hain J	wa	ni	yan	-
masti	luta	te ji	na	ga	ni	ya	-
Mane	nekhe	Na pa	gal	Mast-p	wan sa	dil ye	dole
ole	ole	- O	le	ole	ole	- O	le

Ole Ole

Antra

<u>OS</u> Koi X	<u>SS</u> Mane	<u>SS</u> ya na	<u>SS</u> Mane	<u>OS</u> -main	<u>SS</u> hon Aa	<u>SS</u> shiq a	<u>SS</u> wara	<u>OR</u> omain
	<u>RR</u> soda	<u>RR</u> ae di	<u>RR</u> wana	<u>R</u> - mujh	<u>GM</u> ko cha	<u>GR</u> hat na	<u>SS</u> mara	<u>OS</u> - ye
	<u>SS</u> Chikne	<u>SS</u> Chikne	<u>SS</u> Chere	<u>OS</u> - ye	<u>SS</u> gori	<u>SS</u> gori	<u>SS</u> Bahain	<u>OR</u> - be
	<u>RR</u> Chain mu	<u>RR</u> jhe kar	<u>RR</u> ti hain	<u>R</u> -je	<u>GM</u> Chanchal	<u>GR</u> sokh A	<u>SS</u> daiyan	<u>G</u> ho
								To X

फिल्म — बाजीगर
संगीतकार — अन्नु मल्लीक

गायक — कुमार शानू, अलका याज्ञिक
गीतकार — नवाब आरजू

बाजीगर ओ बाजीगर

ओ मेरा दिल था अकेला तूने खेल ऐसा खेला
तेरी याद में जागूँ रात भर
बाजीगर ओ बाजीगर
तू है बड़ा जादूगर

ओ दिल देकर दिल लिया है, सौदा प्यार का किया है
दिल की बाजी जीता दिल हार कर
बाजीगर ओ बाजीगर

चुपके से आखों के रस्ते तू मेरे दिल में समाया
चाहत का जादू जगा के मुझको दीवाना बनाया
पहली नजर मैं बनी है तू मेरी सपनों की रानी
याद रखेगी ये दुनिया अपनी वफा की कहानी
ओ मेरा चैन चुराके मेरी नीदं उड़ा के खो ना जाना किसी मोड़ पर
बाजीगर ओ बाजीगर।

धक धक धड़कता है ये दिल, बोलो तो क्या कह रहा है
पास आओ बता दूँ ना बाबा डर लग रहा है
मुझको गलत ना समझना, मैं नहीं बादल आवारा
दिल की दीवारों पे मैंने नाम लिखा है तुम्हारा
है तेरे प्यार पे कुर्बान मेरा दिल मेरी जान
तुझे लग जाये मेरी उमर
बाजीगर ओ बाजीगर

Film - BAZIGAR

Baazigar O Baazigar

O mere dil tha akela tune khel eisa khila
Teri yaad main jagoon raat bhar
Baazigar O baazigar
Tu hai bada jadugar
O dil dekar dil leya hain, soda pyar ka kiya hai
Dil ki baazi jita dil har kar

Chupke sa ankho ke raste tu mere dil main samaya
 Chahat ka jado jaga ke mujhko diwana banaya
 Paheli nazar main bani hai tu mere sapno ki rani
 Yaad rakhegi ye duniyan apni wafa ki kahani
 O mere chain chura ke, meri neend uda ke
 Kho na jana kisi mod par

Dhak dhak dhakta hai ye dil
 Bolo to kya khai raha ha
 Pas aao bata doon, na baba dar lag raha hai
 Majhko glat na samajhna
 Main nahi badal awara
 Dil ki diwaro pa maine naam likha hai tumhara
 Hai tere pyar pe qurbaan, mere dil mere jaan
 Tujhe lag jaye mere umar
 Baazigar O baazigar

Baazigar O Baazigar

<u>P</u> O	<u>(</u> -	<u>)</u> -	<u>PP</u> mere	<u>MD</u> dil	<u>PM</u> thu A	<u>GP</u> kela	<u>MG</u> tune
<u>R</u> - <u>M</u> khe-l	<u>GR</u> eisa	<u>SG</u> khela	<u>RS</u> Teri	<u>NR</u> Yaa	<u>SN</u> d mai	<u>DD</u> Jago	<u>N</u> - <u>D</u> raat
<u>P</u> bhar	<u>(</u> -	<u>)</u> -	<u>Q</u> -	<u>(</u> <u>OP</u> baa	<u>NR</u> zigar	<u>M</u> o	<u>GR</u> baazi
<u>GRS-</u> <u>gar</u> <u>gar</u>	<u>)</u> =	<u>)</u> =	<u>)</u> =	<u>Tu</u>	<u>hai ba</u>	<u>da</u>	<u>Jadu</u>

Second part

<u>OP</u> -Chup	<u>PM</u> ke se	<u>G</u> - <u>R</u> aankho	<u>--S</u> - ke	<u>R</u> ras	<u>R</u> te	<u>(</u> -	<u>)</u> -
<u>OP</u> - tu	<u>NR</u> mere	<u>M</u> - <u>G</u> Dil-mai	<u>--R</u> - - s	<u>GMPM</u> ma	<u>G</u> ya	<u>(</u> -	<u>)</u> -

<u>OG</u> ul	<u>GR</u> fat ka	<u>S- -N</u> jan-du	<u>- -D</u> - -j	<u>D</u> ga	<u>D</u> ke	<u>-</u>	<u>-</u>
<u>OD</u> Mujh	<u>NS</u> ko di	<u>R- -N</u> wa-na	<u>- -D</u> - -b	<u>P</u> na	<u>P</u> ya	<u>-</u>	<u>-</u>
<u>OP</u> pheli	<u>PP</u> nazar	<u>P- -D</u> mai bani hai	<u>- -P</u>	<u>N</u> tu	<u>N</u> maire	<u>- -SN</u> sapnoki	<u>DPM-</u> raani
<u>OM</u> - ya	<u>MM</u> ad	<u>RM-R</u> rakhe gi	<u>ND</u> yedu	<u>P</u> ni	<u>P</u> ya	<u>-</u>	<u>O</u> -
<u>OP</u> -ap	<u>PP</u> ni	<u>P- -D</u> wafa ki	<u>- -S</u> - -k	<u>NS-N</u> ha-ni	<u>-</u>	<u>- -SN</u> -	<u>DPM-</u> -

Repeat the first Part

फिल्म	—	डर	गायक	—	उदित नारायण
संगीतकार	—	शिव-हरि	गीतकार	—	आनन्द बक्शी

जादूतेरी नजर

जादू तेरी नजर खुशबू तेरा बदन
तू हाँ कर या ना करे, तू है मेरी किरन

मेरे ख्वाबों की तस्वीर है तू बेखबर मेरी तकदीर है तू
तू किसी और की हो ना जाना
कुछ भी कर जाऊँगा मैं दिवाना

फासले और कम हो रहे हैं, दूर से पास हम हो रहे हैं
मांग लूंगा तीझे आसमां से, छीन लूंगा तूझे इस जहाँ से
तू हाँ कर या ना कर तू है मेरी किरन

FILM — DAAR

JADO TERI NAZAR

Jado teri nazar khoosboo tera badan
Tu han kar ya na kar, tu hai meri kiran

Mere khawboon ki tasvir hai tu
Bekhabar meri taqdeer hai tu
tu kisi aur ki ho na jana
Kuch bhi kar jaunga main diwana

Fansle aur kuch kam ho rahe hain
Door se paas ham ho rahe hain
maang lunga tujhe is jahan se
tu haa kar ya na kar
tu hai meri kiran

Film — Daar

Tal — Kherwa

Jado teri nazar

OS	—	P	—	-MP	-M.G	—	R	—	-N
Ja	—	do	—	-te	ri na	—	zar	—	-khus

M boo	=	=	-GM - te	-G-R ra - ba	S dan	=	=	=	-S -ja
P do	=	=	-N -te	-P-G n-na	R zar	=	=	=	-N - khus
M boo	=	=	-GM - -te	-G-R ra ba	S dan	-GS —	ND —	-N tu	
※ G- -R ha kar	=	O	- -PN —ya	R- -S Na -kar	R- -S Na -kar	=	=	=	- -PN - tu
NG-R ha kar	-N -ya	R- -S na -kar	-S-S tu hai	D me	ODND ri kir	P an	-S-S tu hai		
D me	ODND ri kir	P an	=						

Jado teri nazar

Second part

OG-M -Me-re	G Khawa	N-S bo ki	N tas	S-N vir	D- -S hai- -tu	O	O	OS-S be kh
	G bar	N-S meri	N tak	S-N dir	D- -S hai- -tu	O	O	OS-S mere
	G khawa	ON-S bo ki	N tas	OS-N vir	D- -S hai- -tu	O	O	OS-S be -kha
	D bar	ODND Me-ri	P tak	OM-G deer	M--G hai- -tu	O	O	OP-N Ma- -ng
	D ton	OP-M ga tu	P Jhe	OM-G a as	M--P man se	=	=	OPDP cheen
	M Lun	-MPM ga tu	G Jhe	OR-S is	R- -S Jhan se	OOGS —	ND —	OON tu
								To ※

फिल्म — 1942 ए लव स्टोरी
संगीतकार — आर० डी० बर्मन

गायक — कुमार शानु
गीतकार — जावेद अख्तर

एक लड़की को देखा तो ऐसा लगा
जैसे खिलता गुलाब, जैसे शायर का ख्वाब
जैसे उजली किरन, जैसे बन मे हिरन
जैसे चांदनी रात, जैसे नरमी की बात
जैसे मंदिर में हो एक जलता दिया — ओ

एक लड़की को देखा तो ऐसा लगा
जैसे सुबहो का रूप, जैसे सर्दी की धूप
जैसे बीना की तान, जैसे रंगो की जान
जैसे सोलह सिंगार, जैसे रस की फुहार
जैसे खुशबू लिए आये ठंडी हवा — ओ

एक लड़की को देखा तो ऐसा लंगा
जैसे नाचता मोर, जैसे रेशम की डोर
जैसे परियों का राग, जैसे संदल की आग
जैसे बलखाये बेल, जैसे लहरों का खेल
जैसे अहिस्ता अहिस्ता बढ़ता नशा — ओ

FILM - 1942 A LOVE STORY

EK LADKI KO DEKHA

Ek Ladki Ko dekha to eysa laga
Jaise khilta gulab, jaise sayer ka khawab
Jaise ujli kirana, Jaise Ban main Hiran
Jaise chandani raat, Jaise narmi ki baat
Jaise mandir main ho ek jalta Diya - O

Ek ladki ko dekha to eysa laga
Jaise Subha ka roop, Jaise sardi ki dhoop
Jaise Bina ki taan, Jaise rangoo ki jaan
Jaise solooha singar, jaise ras ki poohar
Jaise khoosbo liya aye dhandi hava - O

Ek ladki ko dekha to eisa laga
Jaise nachta moor, jaise resham ki door
Jaise paryooon ka raag, Jaise sandal ki aag
Jaise bal khaye Bel, Jaise lahroon ka khal
Jaise ahista ahista bhadta nasha - O

EK LADKI KO DEKHA

Tal - Keharwa

<u>S</u> O	—	—	<u>SS</u> EK	<u>N-S</u> L ad	<u>R</u> Ki	<u>N-S</u> Ko De	<u>R</u> Kha
<u>N-S</u> To E	<u>RS</u> S L	<u>S</u> Ga	—	<u>Q</u>	<u>Q</u>	<u>Q</u>	<u>SS</u> EK
<u>N-S</u> L ad	<u>R</u> Ki	<u>N-S</u> ko De	<u>R</u> Kha	<u>N-S</u> To	<u>RS</u> Esa	<u>S</u> L	<u>SS</u> ga
<u>-N</u> Jaise	<u>-DPN</u> Khulta gulab	<u>D</u>	<u>NS</u> Jaise	<u>-N</u> sayar	<u>-DPN</u> ka khaw	<u>D</u> ab	<u>DD</u> Jaise
<u>-M</u> Ujli	<u>-D-P</u> li Kir	<u>P</u> an	<u>DD</u> Jaise	<u>-M</u> Ban	<u>-D-P</u> Me Hir	<u>P</u> an	<u>PP</u> Jaise
<u>--PN</u> Man	<u>S-G</u> dir	<u>R</u> Me	<u>RR</u> Ho	<u>--PN</u> EK	<u>S-G</u> Jalta	<u>R</u> Diya	—
<u>S</u> O	—	—	<u>SS</u> EK	<u>N-S</u> Lad	<u>R</u> Ki	<u>N-S</u> Ko de	<u>R</u> Kha
<u>N-SR</u> to Ey	<u>G-RSN</u> sa la	<u>S</u> ga	—				

The next lines will play on the same tune

फिल्म : साजन
संगीतकार : नदीम, श्रवण

गायक : अलका याज्ञनिक, एस. पी. बाला
गीतकार : समीर

देखा है पहली बार

देखा है पहली बार, साजन की आँखों में प्यार।
अब जाके आया मेरे, बैचेन दिल को करार ॥
दिलवर तुझे मिलने को, कब से था मैं बेकरार।
अब जाके आया मेरे, बैचेन दिल को करार ॥

पलके झुकाऊँ, तुझे दिल में बसाऊँ।
अब बिन तेरे मैं तो, कहीं चैन ना पाऊँ।
तू मेरा जिगर है, तू मेरी नजर है।
तू मेरी आरजू, तू मेरा हम सफर है ॥

ये अदायें, ये मेरी जवानी।
बस तेरे लिए है, ये मेरी जिन्दगानी ॥
तू मेरी गज़ल है, तू मेरा तराना।
आ तेरी धड़कनों पे, लिख दूं दिल का फसाना ॥

Film : - Saajan

Dekha hai pehli baar

Dekha hai pehli baa, sajan ki aankhoo mai pyar,
Ab jake aya mere, bechain dil ko karar.
Dilvar tujhe milne ko, kab se tha mai bekurar,
Ab jake aya mere, bechain dil ko karar.

Palke Jhukaoon, tujhe dil mai basanoo,
Ab bin tere mai to kanhi chain na panoō.
Tu mera zigar hai, tu meri nazar hai.
Tu mari arzo, tu mera ham safar hai.

Ye adayin, ye meri jawani.
Bas tere liye hai, ye meri zindgani.
Tu meri gazal hai, tu mera tarana,
Aa teri dharkano pe, likh don dil ka fasana.

Dekha hai pehli baar

<u>S—S</u>	<u>—S N.</u>	<u>N N.</u>	<u>S N.</u>	<u>D</u>	<u>—</u>	<u>D—N.</u>	<u>—R—</u>
De - kha	hai	peh	li	ba	— ar	sa - jan	ki
<u>R—R</u>	<u>—S—</u>	<u>S</u>	<u>—</u>	<u>S—S</u>	<u>—S N.</u>	<u>N—N.</u>	<u>N.</u>
Aankho	— me	pya	r	Ab ja	ke	aya	me
<u>D</u>	<u>—</u>	<u>D—N</u>	<u>—R—</u>	<u>R—R</u>	<u>—S—</u>	<u>S</u>	<u>—</u>
re	—	beche	n	dil ko	ka	r	ar
<u>S—R</u>	<u>—G—</u>	<u>M—D</u>	<u>—P—</u>	<u>M</u>	<u>—</u>	<u>—</u>	<u>GR—</u>
dilvar	— tu	jhe mil	ne	ko	—	—	—
<u>R—G</u>	<u>—M</u>	<u>M—D</u>	<u>—P—</u>	<u>P</u>	<u>—</u>	<u>—</u>	<u>—</u>
Kab se	— tha	mai be	— k	ar	— ar	—	—
<u>G—G</u>	<u>—GR</u>	<u>R S S</u>	<u>—N—</u>	<u>N D—</u>	<u>—</u>	<u>D—N</u>	<u>—R</u>
Aab ja	ke	aya	— me	re	—	be — chai	n
<u>R—R</u>	<u>—S</u>	<u>S</u>	<u>—</u>				
Dil ko	— ka	ra	r				

dekha hai pehli baar

Second part

<u>G—G</u> Palke	<u>—G—</u> —jhu—	M ka	P aoo	= —	= —	= —	<u>GM—</u> tujhe
<u>D—P</u> Dil me	<u>—MG—</u> —ba	M sa	M aon	= —	= —	= —	<u>RR—</u> ab
<u>MGG</u> bin te	<u>—R—</u> re	<u>MG—</u> mai	<u>G—</u> to	= —	= —	= —	<u>SS—</u> kahi
<u>R—R</u> Chain	<u>—SN—</u> —na	S pa	S oo	(o) —	(o) —	<u>ooN</u> tu	<u>—N—</u> —mai
S ra	<u>—N—</u> —zi	R gar	S —	= —	= —	<u>ooS</u> tu	<u>—R—</u> me
<u>G—D</u> ri aa	<u>—P—</u> —r	M jo	= —	<u>MPM</u> tu	<u>RSN</u> mera	<u>—R—</u> ham safar	<u>—R—</u> hai

फिल्म : दीवाना
संगीतकार : नदीम, श्रवण

गायक : अलका याज्ञनिक, विनोद राठौर
गीतकार : समीर

ऐसी दीवानगी

ऐसी दीवानगी देखी नहीं कहीं,
मैंने इसलिए जाने जाना दीवाना तेरा नाम रख दिया,
तेरा नाम रख दिया,

मेरा नसीब है जो मेरे यार ने हँस के प्यार से,
बेखुदी मैं दीवाना मेरा नाम रख दिया,
हँ नाम रख दिया,

तूने पहली नज़र मैं सनम, मेरे दिल को चुराया,
हुई दुनियां से पराई, तुझे अपना बनाया,

बिना देखे तुझे अब ना आये करार,
हर घड़ी है मुझे अब तेरा इंतज़ार,

तेरी चाहत की चांदनी मेरी आँखों मैं बस गई,
ये खुशबू तेरे जिरम की मेरी सांसों मैं बस गई,

तू मेरी आरजू तू मेरी वफा,
जिन्दगी मैं कभी अब ना होंगे जुदा,

Film : Diwana

Aaisi diwangi

Aaisi diwangi dekhi nahi kanhi
Maine isliya jane jana diwana tera naam rakh diya
Tera naam rakh diya

Mera naseeb hai jo mere yaar ne
hans ke pyar se
Bekhudi mai diwana mera naam rakh diya
Ha naam rakh diya

Tune pehali nazar mai sanam, mere dil ko chooraya,
Hoi duniya se parayi, tujhe apna banaya

Bina dekhe tujhe ab na aya karar
Har ghari hai mujhe ab tera intzar

Teri chahat ke chandani meri ankhoo mai bas gai
Ye khusboo tere zism ki meri sanso mai bas gai

Tu meri aarzo, tu meri vafa
zindgi mai kabhi ab na honge juda

Aaisi diwangi

<u>P D</u> Aaisi	<u>SR</u> diwa	<u>-S</u> -n	<u>DP</u> gi	<u>(</u> (<u>)</u> (<u>(</u> (<u>)</u> (<u>(</u> (
<u>P D</u> Dekhi	<u>SR</u> nahi	<u>-S</u> -k	<u>DP</u> hai	<u>(</u> -	<u>)</u> -	<u>(</u> -	<u>)</u> -	<u>(</u> -
<u>P</u> Mai	<u>ND</u> ne	<u>(</u> (	<u>(</u> (	<u>o</u> o	<u>o</u> o	<u>o</u> o	<u>o</u> o	<u>o</u> o
<u>R</u> Is	<u>DP</u> liye	<u>(</u> (	<u>(</u> (	<u>o</u> -	<u>o</u> -	<u>o</u> -	<u>o</u> -	<u>o</u> -
<u>o G</u> Be	<u>-R</u> -ku	<u>SR</u> di mai	<u>(</u> -	<u>o M</u> -di	<u>oo GR</u> -wa	<u>G</u> na	<u>SS</u> tera	
<u>NS</u> naa	<u>NS</u> -m	<u>-R</u> ra	<u>SR</u> kh di	<u>G</u> ya	<u>(</u> -	<u>(</u> -	<u>(</u> -	<u>PP</u> tera
<u>R</u> naa	<u>(</u> m	<u>-S</u> ra	<u>-N</u> kh di	<u>S</u> ya	<u>(</u> -	<u>(</u> -	<u>(</u> -	<u>SS</u> tera

Diwangi

Second Part

$\dot{S} \dot{S}$ tune	$\dot{S} P - \dot{S} - \dot{S}$ Pehli	$\dot{S} - - \dot{R}$ — na	$- - \dot{S} \dot{R}$ — sa	\underline{G} nam	$=$ —	$=$ —	$\dot{G} \dot{R}$ mere
$\dot{R} \dot{S}$ Dil	$\dot{S} N$ ko	$-\dot{R}$ chu	$\dot{R} \dot{S}$ ra	\dot{S} ya	$=$ —	$=$ —	$\dot{S} \dot{S}$ hui
$\dot{S} P - \dot{S}$ Duniya	$-\dot{S}$ — se	$-\dot{S}$ — pa	R ra	\underline{G} aee	$=$ —	$=$ —	$\dot{G} R$ tujhe
$\dot{R} S$ Ap	$\dot{S} N$ na	$-\dot{R}$ — ba	\dot{R} na	\dot{S} ya	$=$ —	$=$ —	$P \dot{S}$ tume
N Re	$P N$ aar	D zoo	$M N$ tu hai	\underline{D} me	$N - - D$ re va	P fa	$P \dot{S}$ zind
N gi	$P N$ mai ka	D bi	$M N$ ab na	\underline{D} hon	$N - - D$ ge ju	P da	$=$ —

फिल्म : विश्वात्मा
संगीतकार : बिजुशाह

गायक : साधना सरगम, उदित नारायण, जौली मुखर्जी
गीतकार : आनंद बखशी

सात समंदर पार

सात समंदर पार मैं तेरे पीछे—पीछे आ गई,
मैं तेरे पीछे—पीछे आ गई, जुल्मी मेरी जान,
तेरे कदमों के नीचे आ गई,

न रस्ता मालूम ना तेरा नाम पता मालूम,
कैसे मेरे प्यार ने तुझको ढूँढ़ा क्या मालूम,
सीधी तेरे पास, सीधी तेरे पास ये अँखियाँ मीचे—मीचे आ गई.

मैंने अपने चौबारे से ही तुमको आवाज,
नीचे गली में खड़ा रहा तू ऐसा था नाराज,
तू ऊपर ना आया तू ऊपर ना आया तो मैं
खुद ही नीचे आ गई.

Film : Vishwatma
Music : Biju Shah

Singers : Sadhana Sargam, Udit Narayan,
Jolly Mukherjee

Saat Samandar Paar

Saat samandar par mai tere piche-piche aa gai
mai tere piche-piche aa gai
Julmi mari jaan, tere kadmo ke neche aa gai

Na rasta maloom na tera naam pata maloom
Kaise mere pyar ne tujhko dhndha kya maloom
Sidhi tere pass, sidhi tere pass ye ankhiyan
Miche-miche aa gai

Maine apne chobare se dee tujhko awaj
Niche gali mai khada raha tu aisa tha naraj
Tu upar na aya, tu upar na aya too mai
Khud he niche aa gai

Saat Samandar Paar

<u>G</u>	<u>—R</u>	<u>S</u>	<u>S</u>	<u>o</u>	<u>o</u>	<u>o</u>	<u>o</u>
Saat	—ts	man	dar				
<u>G</u>	<u>—R</u>	<u>S</u>	<u>S</u>	<u>RS</u>	<u>RS</u>	<u>N.</u>	<u>S</u>
Saa	—ts	man	dar	pa	—r mai	te	re
<u>P.</u>	<u>N.</u>	<u>S</u>	<u>M</u>	<u>o o RM</u>	<u>GR</u>	<u>SS</u>	<u>SR</u>
Pe	che	pe	che	aa	—g	ai mai	tere
<u>N.</u>	<u>N.</u>	<u>S</u>	<u>M</u>	<u>o o RM</u>	<u>GR</u>	<u>S</u>	<u>=</u>
Pe	che	pe	che	aa	—g	ai	
J	<u>S</u>	<u>SP</u>	<u>MP</u>	<u>GM</u>	<u>RG</u>	<u>=</u>	<u>=</u>
Ju	lmi	mai	ri	jaan			
<u>S</u>	<u>SP</u>	<u>P</u>	<u>DP</u>	<u>M—PM</u>	<u>GP</u>	<u>M</u>	<u>GD</u>
O	Jul	mi	meri	jaa—	n te	re	kad
<u>P</u>	<u>M</u>	<u>G</u>	<u>RS</u>	<u>—R</u>	<u>—P</u>	<u>R—GR</u>	<u>SN.</u>
mo	ke	ni	che	—aa	—g	ai	—

Vishwatma

Second Part

<u>S</u>	<u>R G</u>	<u>R R</u>	<u>S N.</u>	<u>S</u>	<u>S</u>	<u>S</u>	<u>R M</u>
Mai	ne	ap	ne	cho	ba	re	se
<u>R M</u>	<u>M P</u>	<u>M</u>	<u>M G</u>	<u>G M</u>	=	=	=
Dee	tujh	ko	a	waj	—	—	—
<u>M</u>	<u>M P</u>	<u>M G</u>	<u>— R</u>	<u>S N.</u>	<u>— R</u>	<u>R</u>	<u>R M</u>
Nee	che	gali	— me	khada	— ra	ha	tu
<u>G</u>	<u>R S</u>	<u>R</u>	<u>R S</u>	<u>S</u>	=	=	<u>S</u>
Aai	sa	tha	na	ra	— j	—	tu
<u>S</u>	<u>S P</u>	<u>M P</u>	<u>G M</u>	<u>R G</u>	=	=	<u>S</u>
U	par	na	aa	ya	—	—	tu
<u>S</u>	<u>S P</u>	<u>P</u>	<u>D P</u>	<u>M — P M</u>	<u>G P</u>	<u>M</u>	<u>G D</u>
tu	u	par	aa	ya	to	mai	
<u>P</u>	<u>M</u>	<u>G</u>	<u>R S</u>	<u>o R</u>	<u>— P</u>	<u>R — G R</u>	<u>S N.</u>
Khud	he	ni	che	— aa	— g	ai	—